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Indian Queen.

Tempest.

Ode on Queen Anne's Birthday.

Coronation Ode

Masque in Oedipus.

" in King Arthur.

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THE

INDIAN

QUEEN

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MUSICAL
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Overture.

Vio. 1.

Vio. 2.

Viola.

Basi

Soft Mufic. A Boy and Girl fleeping.

Vio:1.
eTrombe

Loud;

Vio:2

Viola

Bafsi

the Boy wakes.

PROLOGUE

Boy

Wake wake

wake = = Que=vi = =ra wake = = = our ſoft = = = = = = reſt muſt ceaſe

wake wake wake = = Que=

=vi = =ra wake = = = our ſoft = = = = = = reſt muſt ceaſe & fly = = = = to=

=gether and fly = = = = = = = = = = together with our Country's Peace

No more no more no more no more no more no more no

more no more no = = = = no more muſt we ſleep muſt we ſleep under plan = = = tain

shade which neither Heat could pierce nor cold invade where bounteous Nature never never

never never never never felt decay and op' = = ning Buds and op' = = ning Buds drive

= = = = fal = = = = = = = = ling Fruits a=way way.

Dal Segno

Flutes

Girl

Why

why why should Men quarrel why why should Men quarrel here where

all all all where all = = = = = = poſſeſs as much as they can hope for

by ſuc==ceſs none none can have moſt none can have moſt where

Nature is = = ſo kind as to exceed as to ex=ceed = = = = Man's

uſe tho' not his mind why why why ſhould Men quarrel why

why ſhould Men quarrel here where all all all where all = = = = = pof=

= ſefs as much as they can hope for from ſuc=ceſs as much as they can hope for from ſuc=

= = = ceſs = = = = as much as they can hope as much as they can hope for from ſuc=

= ceſs.

Boy

By ancient Prophecies we have we have = = = = been told our Land ſhall be ſub=

= du'd by one more old By ancient Prophecies we have we have been told our Land ſhall be ſub=

= du'd by one more old and ſee ſee ſee ſee ſee ſee ſee ſee ſee ſee ſee ſee ſee ſee that Worlds=

Girl

If theſe be they we welcome welcome

= = that Worlds already hi = = ther hi = = ther come.

then our Doom we welcome welcome welcome welcome welcome then our

we welcome welcome then our Doom we welcome welcome then our

Doom welcome welcome welcome welcome welcome then our Doom welcome

Doom welcome welcome welcome welcome then our Doom welcome

welcome welcome welcome welcome then our Doom,

welcome welcome welcome then our Doom, Their looks are

fuch, that mer = cy flows = = = = = = = = = from thence, more

gen = tle gen = = tle than our na = = tive In=nocence. In = nocence. By

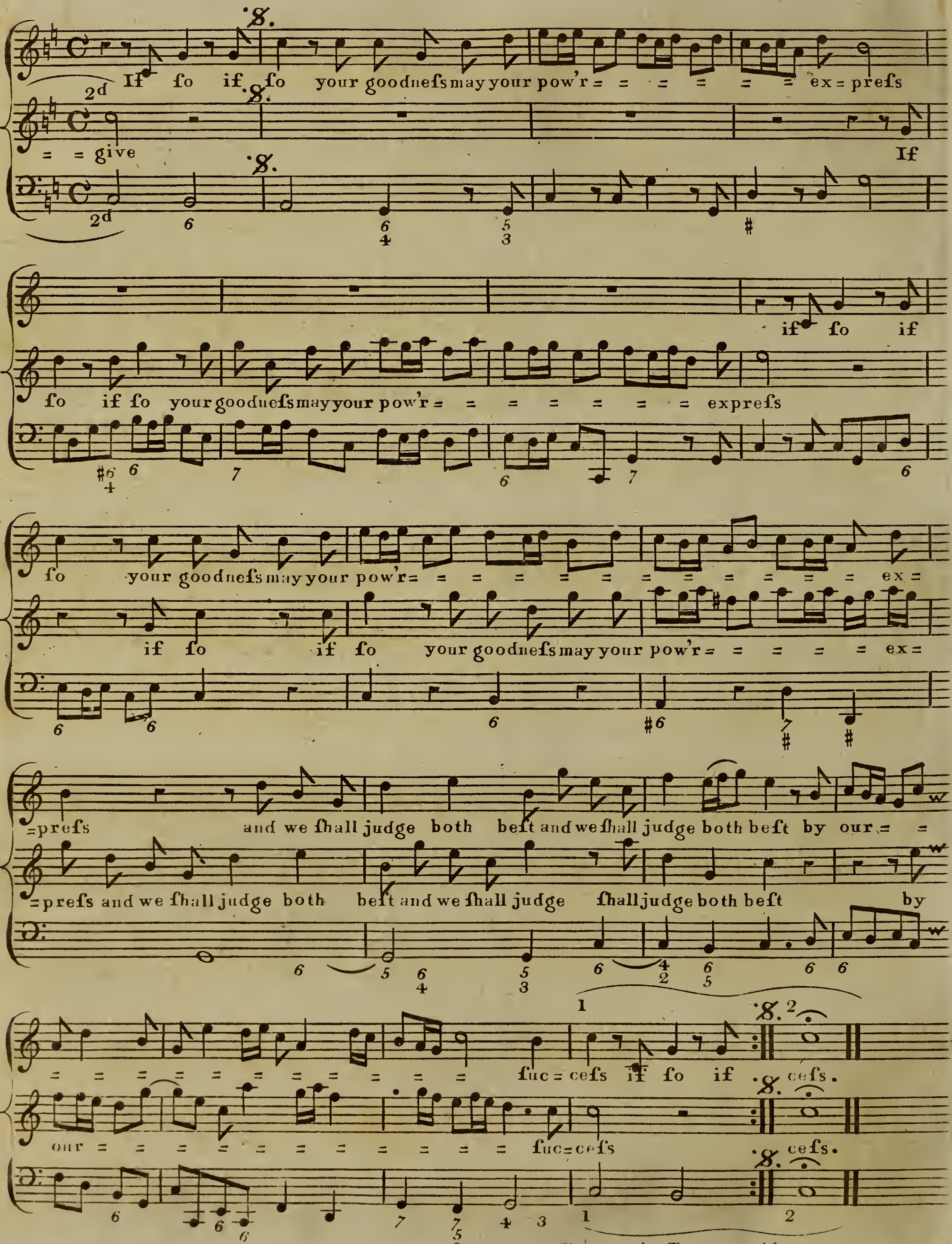
their pro = tec = tion let us let us let us beg to live, they came not here to

con = = = quer but for = give; by their pro = tec = tion let us let us let us beg to

live they came not here to con = = = quer, but for = give they came not

here to con = = = quer, but for = give.

Volti, Duet



Repeat the Trumpet Air on Page 8.

Variation, in the Orpheus Britannicus.

If ſo, your goodneſs may your pow'r = = = = = = = expreſs: if

If ſo, your

ſo, your goodneſs may your pow'r = = = = = = = = = ex = preſs: if

goodneſs may your pow'r = = = = = = = = = = = ex = = preſs:

ſo, your goodneſs may your pow'r = = = = = = = = = = = = =

if ſo, your goodneſs may your pow'r = = = = = = = = = =

= = your pow'r expreſs: and we ſhall judge both beſt, & we ſhall judge and we ſhall

= = your pow'r expreſs: and we ſhall judge both beſt, and we ſhall judge both beſt, and

judge both beſt, both beſt, by our = = = = = = = = = = ſuc = ceſs.

we ſhall judge both both beſt, by our = = = = = = = = ſuc = ceſs.

In the third Act.

Zempoalla in Triumph; the Ynça &c. Priſoners: Fame and Envy.

Tromba e Oboe 1.

Oboe 2.

Vio: 1.

Vio: 2.

Viola

Baſsi

w col V. 1.

w col V. 2.

Canzona

Canzona

Vio: 1.

Vio: 2.

Viola

Baſsi

Allegro

Tr: e
Ob: 1
Ob: 2
Vio: 1
Allegro
Vio: 2
Viola
Allegro
Bafsi

w coll.mo

col V. 1.

col V. 2.

Fame

lto

art

I come to ſing great Zem = = = = = = po = al = la's Sto = ry Whoſe

beauteous ſight ſo charming bright outſhines the luſ = tre of Glo = = ry whoſe

beauteous ſight ſo charming bright outſhines the luſ = tre of Glo = ry.

Chorus

Tromba e

Vio:e Ob:1

Vio:e Ob:2

Viola

Soprano

We come to ſing great Zem = = = = = = po = al = = la's Story

Cont: Alto

We come to ſing great Zem = = = = po = al = la's Story

Tenor

We come to ſing great Zem = = = = = po = = al = la's Story

Baſs

We come to ſing great Zem = = = = = po = = al = la's Story

Violon.c

Tymp.

Whoſe beauteous ſight ſo charming bright outſhines the luſ=tre of Glo=ry whoſe

Whoſe beauteous ſight ſo charming bright outſhines the luſ=tre of Glo=ry whoſe

Whoſe beauteous ſight ſo charming bright outſhines the luſ=tre of Glo=ry whoſe

Whoſe beauteous ſight ſo charming bright outſhines the luſ=tre of Glo=ry whoſe

beauteous ſight ſo charming bright outſhines the luſtre of Glo=ry.

beauteous ſight ſo charming bright outſhines the luſtre of Glo=ry.

beauteous ſight ſo charming bright outſhines the luſtre of Glo=ry.

beauteous ſight ſo charming bright outſhines the luſtre of Glo=ry.

Vio:1

Vio:2

Envy

Solo

What flatt'ring noiſe is this, at

Baſsi

hiſs, hiſs, hiſs,

hiſs, hiſs, hiſs,

tutti S. T. S. T. S.

which my Snakes all hiſs, what flatt'ring noiſe is this, at which my Snakes all hiſs, what flatt'ring noiſe is

hiſs, what flatt'ring noiſe is this?

hiſs, what flatt'ring noiſe is this?

T.

this, what flatt'ring noiſe is this? I hate I hate to ſee, I hate I hate to ſee, fond Tongues ad=

==vance high as the Gods the ſlaves of chance, What flatt'ring noiſe is this, at which my Snakes all

hiſs? hiſs, hiſs, hiſs what flatt'ring noiſe is

hiſs? hiſs, hiſs, hiſs what flatt'ring noiſe is

T. S. T. S. T. S. T.

hiſs? what flatt'ring noiſe is this, at which my Snakes all hiſs, what flatt'ring noiſe is this, what flatt'ring noiſe is

this, what flatt'ring noiſe is this, what flatt'ring flatt'ring noiſe what flatt'ring noiſe is this?

this, what flatt'ring noiſe is this, what flatt'ring flatt'ring noiſe what flatt'ring noiſe is this?

this, is this, is this, what flatt'ring noiſe is this?

Fame

Scorn'd Envy here's nothing, here's nothing that thou, that thou canſt blaſt; Her

glo = = = ries, her glo = = = ries are too bright to be = = o'er = caſt = = = her

glo = = = ries, her glo = = = ries are too bright = = = = to be o'er = caſt.

V:1.

V:2.

Envy

I fly from the place where flat = te = ry reigns, I fly from the place where

Baſsi

flat = te = ry reigns; See ſee, ſee ſee thoſe mighty mighty things that be_

= = fore, ſuch ſlaves like Gods did a = dore, contemn'd contemn'd and un = pi = tied in

chains = = = = . I fly from the place where flat = te = ry

reigns, I fly from the place where flat = te = ry reigns, I fly from the place where

flat = te = ry reigns; I hate I hate to ſee, I hate I hate to ſee fond Tongues ad =

==vance high as the Gods the ſlaves of chance, What flatt'ring noiſe is this, at which my Snakes all

hiſs? hiſs, hiſs, hiſs what flatt'ring noiſe is

hiſs? hiſs, hiſs, hiſs what flatt'ring noiſe is

T. S. T. S. T. S. T.

hiſs? what flatt'ring noiſe is this, at which my Snakes all hiſs, what flatt'ring noiſe is this, what flatt'ring noiſe is

this, what flatt'ring noiſe is this, what flatt'ring flatt'ring noiſe what flatt'ring noiſe is this?

this, what flatt'ring noiſe is this, what flatt'ring flatt'ring noiſe what flatt'ring noiſe is this?

this, is this, is this, what flatt'ring noiſe is this?

Fame

Be-gone be-gone be-gone curf'd Fiends of hell ſink down ſink down where

noiſome vapours dwell: Be- dwell While I while I her tri- - - - - - - -

- - - - - umphs ſound, while I while I her tri- - - - - - - -

- - - - - umphs ſound, to fill to fill the Univerſe a-round. while -round.

Vio: 1 e Trombe

Chorus

Vio: 2

Viola

Baſsi

Tymp:

Fame

Alto Part

I come to ſing great Zem = = = = = = po = al = = la's Sto = ry Whoſe

beauteous ſight ſo charming bright outſhines the luſ = tre of Glo = = ry whoſe

beauteous ſight ſo charming bright outſhines the luſ = tre of Glo = ry.

Chorus

Tromba e Vio:e Ob:1

Vio:e Ob:2

Viola

Soprano — We come to ſing great Zem = = = = = = po = al = = la's Story

Cont: Alto — We come to ſing great Zem = = = = po = al = la's Story

Tenor — We come to ſing great Zem = = = = = po = = al = la's Story

Baſs — We come to ſing great Zem = = = = = po = = al = la's Story

Violon.c

Tymp.

Whoſe beauteous ſight ſo charming bright outſhines the luſ=tre of Glo=ry whoſe

Whoſe beauteous ſight ſo charming bright outſhines the luſ=tre of Glo=ry whoſe

Whoſe beauteous ſight ſo charming bright outſhines the luſ=tre of Glo=ry whoſe

Whoſe beauteous ſight ſo charming bright outſhines the luſ=tre of Glo=ry whoſe

3 4 6 4 3
2

beauteous ſight ſo charming bright outſhines the luſtre of Glo=ry.

beauteous ſight ſo charming bright outſhines the luſtre of Glo=ry.

beauteous ſight ſo charming bright outſhines the luſtre of Glo=ry.

beauteous ſight ſo charming bright outſhines the luſtre of Glo=ry.

6 6 4 3
5

In the third Act. Zempoalla at the Cave of Ifmeron.

Ifmeron.

Ye twice ten hundred Deities, to whom to whom we daily facrifice; Ye pow'rs, ye

pow'rs that dwell with fates be-low, And fee what Men are doom'd to do, Where Elements in

dif = = = = = = cord dwell; Thou God of fleep a-rife = = = = and tell, tell,

great Zempoalla what ftrange ftrange fate, muft on her dif = = mal dif = = mal Vifion wait:

By the croaking of the Toad in their caves that make a-

- -bode

By the croaking of the Toad in their caves that make a-

= bode earthy dun earthy dun that pants = = = = = = = =

= = = for breath with her ſwell'd = = = = ſides full full full = = = of

death By the creſted Adder's pride by the creſted Adder's

pride that along the cliffs do glide = = = = = = = = = By thy

viſage by thy viſage fierce = = = = and black by the Death's head on thy

back by the twiſt = = = = = = = = = ed Serpents plac'd for a

girdle round = = = = = = thy waiſt By the hearts of gold that deck thy

breaſt thy ſhoulders and thy neck from thy ſleep = = ing manſions riſe &

open and open thy unwil = ling Eyes While bubbling ſprings their muſick keep

while bubbling ſprings their muſick keep, that uſed to lull thee uſed to lull thee

lull thee in thy ſleep that uſed to lull thee lull thee lull thee

uſed to lull thee lull thee in thy ſleep.

oe 1.

oe 2.

Hautb:

The God

of fleep.

Tenor

Seek not to know what muſt not, what muſt not, muſt not be re= =

= = veal'd; Joys = = = = on = ly flow = = = = where fate is

moſt con = = ceal'd too bu = = fy Man too bu = fy Man would

find his for = = = rows more if fu - - ture fortunes he = = = ſhould know be =

= fore for by that knowledge for by that know = = ledge of = = = = his def = ti = ny

he would not he would not live at all = = but all = = ways die.

Enquire not then, who, who ſhall from bonds be freed, who 'tis ſhall wear a Crown,

who 'tis ſhall bleed ſhall bleed. All all muſt ſubmit all muſt ſubmit to their ap-

--point- - - - - -ed doom; Fate and miſfortune will too too quick quickly come

Let me no more no more, no more, with pow'r- - - - -ful charms be preſt; I am forbid by

fate I am forbid by fate to tell to tell the reſt. let me no more, reſt.

Aerial Spirits ſummoned by Iſmeron to amuſe Zempoalla.

Ah = = = ah = = how happy are we are we are we ah ah how

Ah = = = ah = = = ah = = how happy are we are we are we ah ah how

happy are we from human paſsions from human paſ = ſions free

happy are we from human paſ = ſions free

ah = = = ah = = = ah = = = ah = = how hap = py are we thoſe

ah = = = ah = = = ah = = how hap = py are we thoſe

wild = = = = = = = = = = = = = = = Tenants of the breaſt no never

wild = = = = = = = = = = = = = = = Tenants of the breaſt

never no never never no never never never can diſturb our reſt

no never never no never never never can diſturb our reſt

Ah - - - ah - - how happy are we are we are we ah ah how

Ah - - - ah - - - ah - - how happy are we are we are we ah ah how

hap - py are we! yet we pi - - ty we pi - - ty we pity ten - - - der

hap - - py are we! yet we pi - - ty we pity ten - - - der

Souls, whom the Tyrant Love whom the Tyrant Love whom the Tyrant Love - - - - con -

Souls, whom the Tyrant Love whom the Tyrant Love whom the Tyrant Love - con -

- trouls ah - - - ah - - how happy are we from human pafsions from human

- trouls ah - - - ah - - - ah - - how happy are we from human

paf - sions free.

paf - sions free.

The Treble and Tenor parts to be firſt ſung as a Duet accomp^{d} by the Violonc^{o} only.

Vio. 1. unis.

We the Spirits of the air that of human things take care out of pity now de- ſcend to forewarn what

Alto V^{a} unis.

e We the Spirits of the air that of human things take care out of pity now de- ſcend to forewarn what

Ten. Vio. 2. unis.

We the Spirits of the air that of human things take care out of pity now de- ſcend to forewarn what

We the Spirits of the air that of human things take care out of pity now de- ſcend to forewarn what

Duet Without Inſtruments

woes at- tend Greatneſs clog'd with ſcorn de - cays greatneſs clog'd with ſcorn de - cays with the

woes at - tend

Second Treble

Greatneſs clog'd with ſcorn de - cays with ſcorn de - cays

woes at - tend

woes at - tend

Repeat the Chorus. Duet without Inſtruments

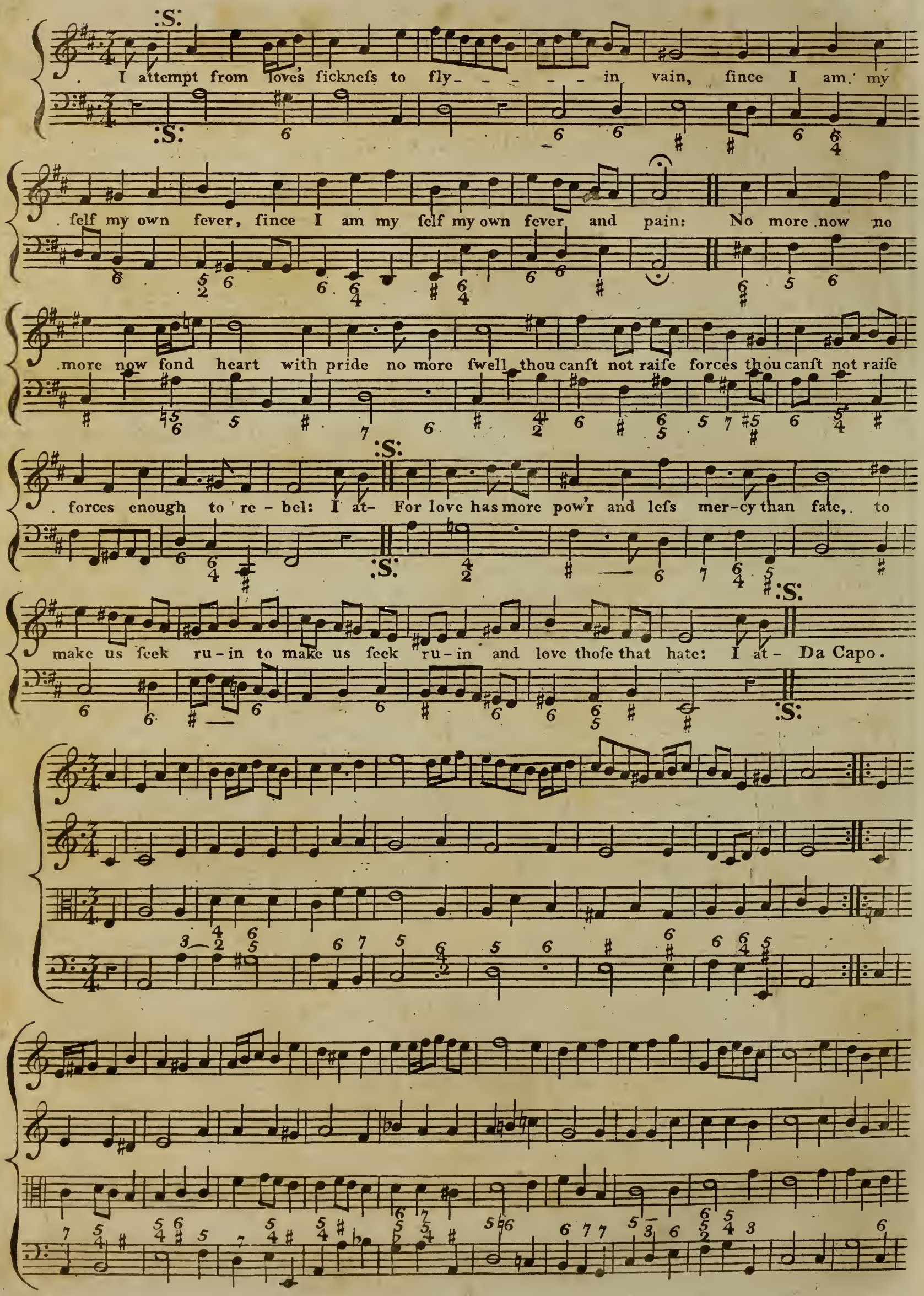
.ſlave no empire no no no no no no empire ſtays Ceaſe to

with the ſlave no empire no no no no no empire ſtays Ceaſe to languiſh ceaſe to

Repeat the Chorus.

languiſh then in vain ſince never never never never ne- - - ver to be lov'd a - gain

languiſh then in vain ſince never never never never ne- - - ver to be lov'd a - gain


:S:
I attempt from love's ſickneſs to fly - - - - - in vain, ſince I am my
ſelf my own fever, ſince I am my ſelf my own fever and pain: No more now no
more now fond heart with pride no more ſwell thou canſt not raiſe forces thou canſt not raiſe
forces enough to re - bel: I at- For love has more pow'r and leſs mer-cy than fate, to
make us ſeek ru - in to make us ſeek ru - in and love thoſe that hate: I at - Da Capo.

: They tell us that you migh-ty powers a - bove make per-fect your joys and your

blefsings by love Ah why do you fuffer ah why do you fuf-fer the blefsing that's

there to give a poor lover fuch fad torments here but tho' for my paſsion fuch grief I en-

dure my love ſhall like yours ſtill be conſtant and pure

To fuffer for him gives an eaſe to my pains
There's joy in my grief and there's freedom in chains;
If I were divine he could love me no more,
And I in return my adorer adore;
O let his dear life then, kind Gods, be your care,
For I in your blefsings have no other ſhare.

Repeat the Chorus on Page 37.

Act V.

Zempoalla, Prieſts &c. in a Temple; Priſoners bound.

Slow.

Slow.

While thus while thus we bow we bow before your ſhrine while

While thus while thus we bow we bow before your ſhrine while

While thus while thus we bow we bow before your ſhrine while

thus we bow we bow before your ſhrine that ye may hear that ye may hear great

thus we bow we bow before your ſhrine that ye may hear that ye may hear great

thus we bow we bow before your ſhrine that ye may hear that ye may hear

thus we bow we bow before your ſhrine that ye may hear that ye may hear

Brifk

Brifk

great pow'rs di - vine All living living things All living living things ſhall in ſhall

pow'rs great pow'rs di - vine All living living things All living living things ſhall

great pow'rs di - vine All living living things All living living things ſhall in

great pow'rs di - vine All living living things All living living things ſhall in ſhall

Brifk

in your prai- -ſes join All join

in your prai- -ſes join All join

your prai- -ſes join All join

in your prai- -ſes join All join

Slow

You who at the Altar ſtand wait - ing for the dread command the fa-tal word

Inſtruments with the Voices.

Vio.1.unis.
All's pre - par'd.

Vio.2.unis.
All's pre - par'd.

Viola unis.
All's pre - par'd.

- ſhall ſoon be heard anſwer then, is all pre - par'd? All's pre - par'd. let all un -

- hallow'd ſouls be gone, before our ſacred rites come on, take care that this is al - ſo

Vio.1.unis.
All is done.

Viola unis.
All is done.

Vio.2.unis.
All is done.

done; All is done. now in proceſsion walk along and then begin - - your ſo - lemn ſong

Slow

All dif - mal founds thus on theſe of - frings wait all

All difmal founds thus on theſe offrings wait thus on theſe offrings wait all difmal

All dif- - mal founds thus on theſe of- - - - - frings wait . all

All dif- mal founds thus on theſe of- - - frings wait . all

. dif- - mal founds thus thus on theſe offrings wait; your pow'r your pow'r

founds thus thus thus on theſe of - frings wait; your pow'r your pow'r

. difmal founds thus thus on theſe of - frings wait; your pow'r your pow'r

. dif - mal founds thus thus on theſe offrings wait; your pow'r your pow'r.

Faſter.

Faſter.

.. ſhewn by their un- time - ly fate while by ſuch various fates we learn to know . while

.. ſhewn by their un - time - ly fate

.. ſhewn by their un - time - ly fate while by ſuch various fates we . learn

.. ſhewn by their un - timely fate while by ſuch various

.. by ſuch various fates we learn _ _ _ _ to know while by ſuch various

while by ſuch various fates we learn _ _ _ _ _ _ _ _ _ while

_ _ _ _ _ to know we learn to know while by ſuch various fates we learn

.. fates we learn to know while by ſuch various fates we learn _ _ _ _ .. we

Slow

Slow

fates we learn _ _ _ to know there's nothing no

by ſuch various fates we learn to know there's nothing no.

Slow

_ we learn _ _ _ to know there's nothing no nothing to be truſt- -ed.

learn _ _ _ _ _ to know there's nothing no nothing there's

Slow

nothing there's nothing no nothing to be truſt- -ed here be- -low.

nothing there's nothing to be truſt- -ed here be- -low.

there's nothing to be truſt- -ed truſt - ed here be- -low.

nothing no nothing to be truſt- _ _ _ _ _ -ed here be- -low.

Vio 1.

Air.

Vio 2.

Viola.

Basso

Hornpipe

Air.

Hornpipe

43

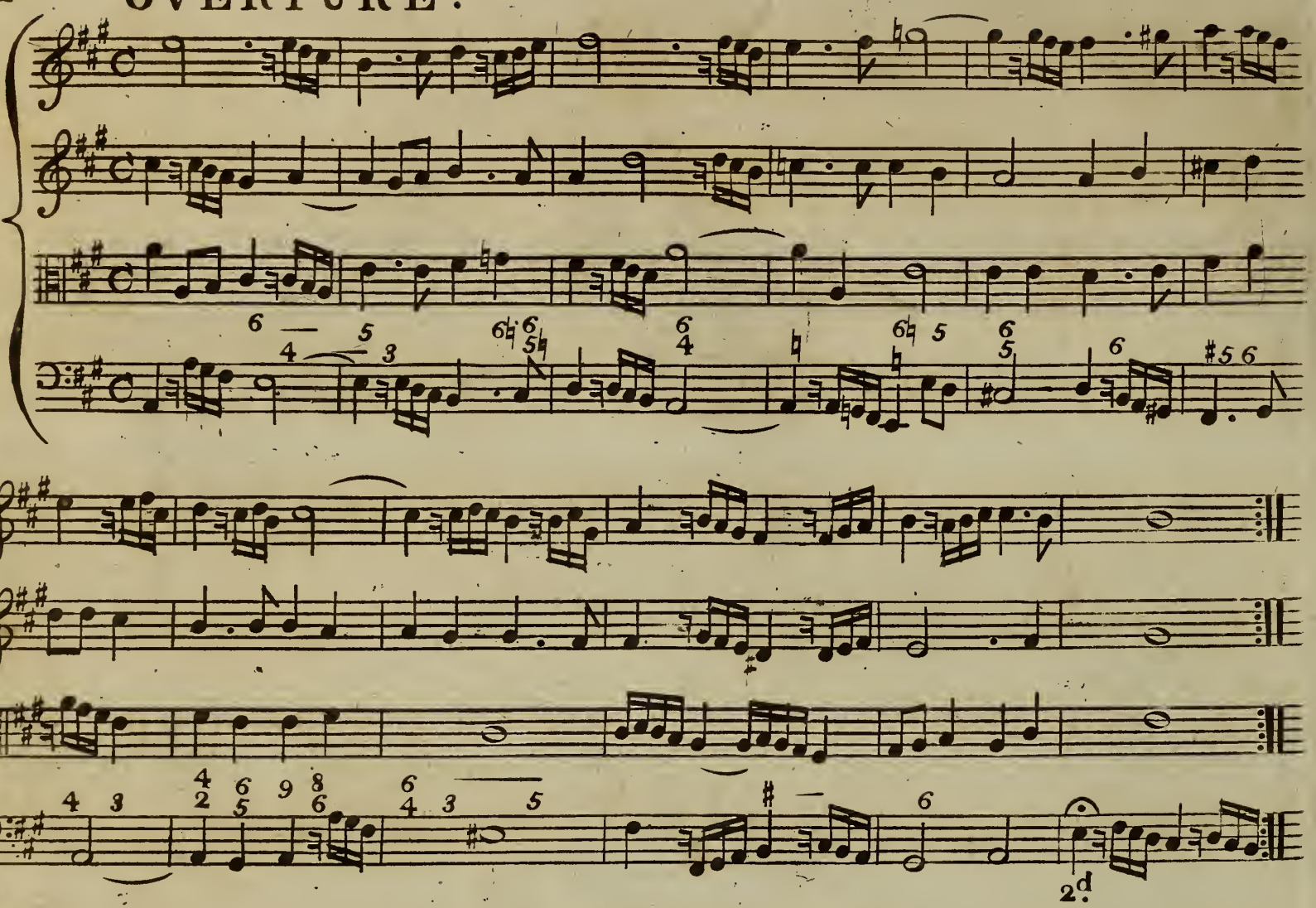
OVERTURE

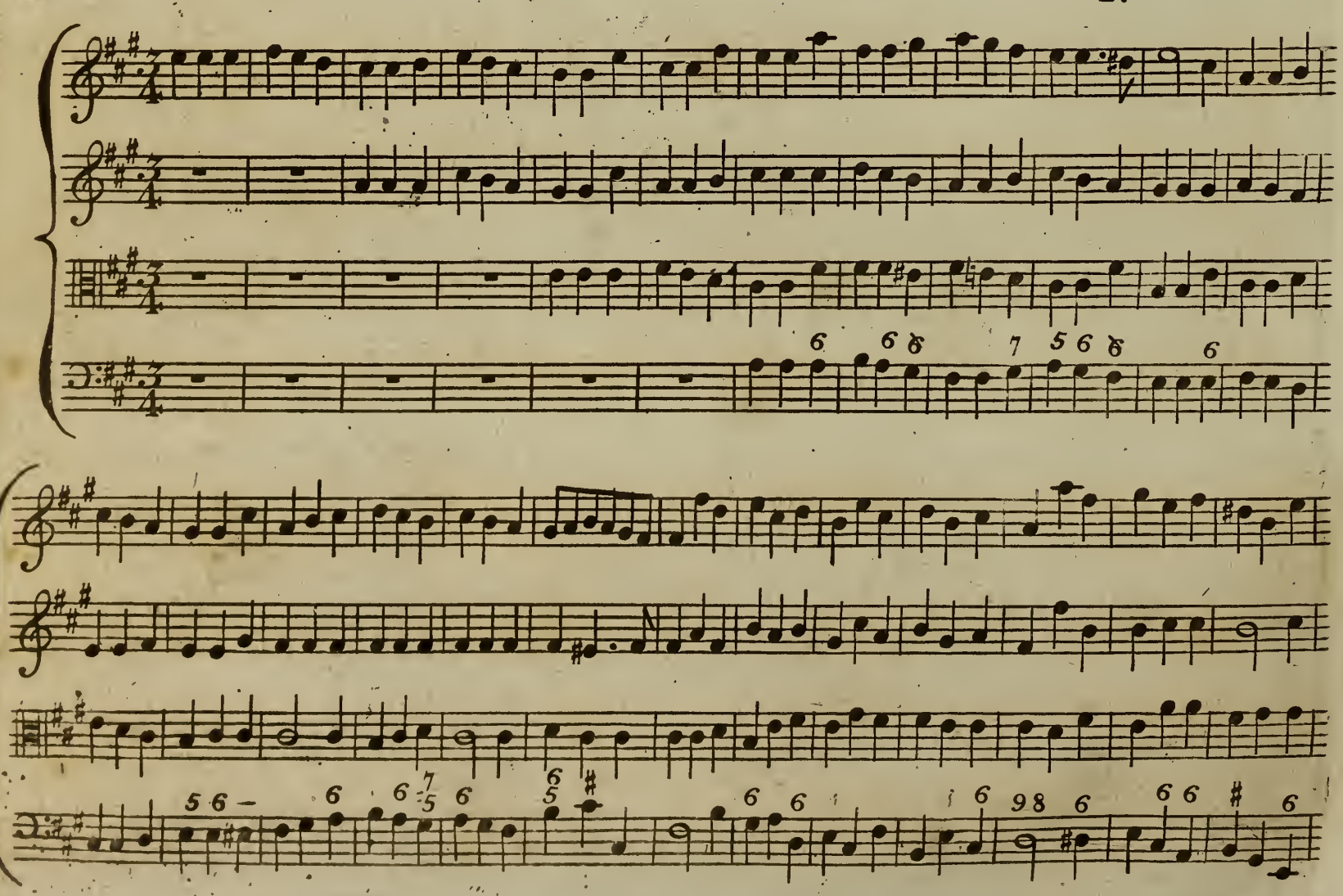
Slow.

Slow.

Air

OVERTURE.





Rondeau

Da Capo

Da Capo.

Da Capo

Da Capo

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